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Awakenings
September 26, 2021 – St. John’s Lutheran Church, Sacramento, CA
October 1, 2021 – Mission Santa Clara, Santa Clara, CA
On behalf of all of us at Chanticleer, I would like to thank you for joining us for the opening celebrations of our 44th season. It has been two years since Chanticleer has been able to perform a concert for our home audiences, and we are looking forward to singing for you in person!

Thank you for choosing to join us in this celebration, and for supporting Chanticleer during the uncertain months of the pandemic. We have been overwhelmed and humbled by the outpouring of support from our global Chanticleer family over the last year. Many of you made extraordinary gestures of generosity to ensure Chanticleer’s survival, and we are more grateful than words can express.

For 44 years, Chanticleer has continuously traveled the world to sing for thousands of fans, students, and new audiences. The ensemble rehearses daily, and each member is devoted to this rare full-time opportunity to sing choral music at the highest possible level. This daily devotion to the art of ensemble singing makes the “Chanticleer sound” possible, and forms a bond between its members that is strong and life-long. The last year has challenged us as an organization and as a family, but the resilience and creativity of the ensemble has been a marvel to behold. They have worked tirelessly to create virtual concerts, online educational activities, and safe ways to rehearse. The results have been magical, and we are delighted that so many of you have tuned in for these virtual events.

Experiencing the outpouring of love for Chanticleer from fans around the world has been the silver lining of the last year. We look forward to sharing everything that we have created and learned during our absence from live concerts. Chanticleer is returning to the stage with more resolve and artistic depth than ever before. Thank you for being a part of our family and supporting the brilliant members of Chanticleer.

Most sincerely,

Philip Wilder
President & General Director
Cortez Mitchell, Gerrod Pagenkopf*, Kory Reid, Bradley Sharpe, Logan Shields, Adam Ward – countertenor
Brian Hinman*, Matthew Mazzola, Andrew Van Allsburg – tenor
Andy Berry*, Zachary Burgess, Matthew Knickman – baritone and bass
Tim Keeler – Music Director
September 26, 2021 – St. John’s Lutheran Church, Sacramento, CA
October 1, 2021 – Mission Santa Clara, Santa Clara, CA

close[r], now
Ayanna Woods (b. 1992)
Commissioned by Chanticleer in 2021 with generous support from Alan Benaroya
Lauda Jerusalem,
Claudio Monteverdi (1567-1643)
from Vespro della Beata Vergine

O Radiant Dawn, from The Strathclyde Motets
James MacMillan (b. 1959)
Regina caeli
Vicente Lusitano (d. after 1561)
The Rewaking
Augusta Read Thomas (b. 1964)
Regina coeli†
Alexander Agricola (1445-1506)

Music, from Triumvirate
Ulysses Kay (1917-1995)
Elmúlt a tél
Lajos Bárds (1899-1986)
Négy Regi Magyar Népdal
Béla Bartók (1881-1945)
Dana-dana
Bárds

PAUSE

On a Clear Day
Burton Lane (1912-1997), arr. Gene Puerling
Commissioned by Chanticleer in 2000
SUNRISE
Matthew Mazzola, solo
William Byrd (c. 1540-1623)
Laudibus in sanctis

The Bird her punctual music brings,
Augusta Read Thomas
from Purple Syllables
Commissioned by Music Accord in 2004 for Chanticleer

Le Chant des Oiseaux
Clément Janequin (c. 1485-1558)
Birds of Paradise
Steven Sametz (b. 1954)
Commissioned by Chanticleer in 2020

Journey to Recife†

Program Subject to Change
†These pieces have been recorded by Chanticleer.

*Andy Berry occupies The Eric Alatorre Chair, given by Peggy Skornia. Brian Hinman occupies the Tenor Chair, given by an Anonymous Donor. Gerrod Pagenkopf occupies The Ning G. Mercer Chair for the Preservation of the Chanticleer Legacy, given by Ning and Stephen Mercer.
The sun peeks through, painting soft lines on the wall. The smell of coffee seeps under the door. It's time to wake up. After the longest performance break in Chanticleer’s history, we are thrilled to sing together again. Finally disentangled from our isolation, we return with a renewed sense of community and purpose. It’s time to come together. It’s time to celebrate. It’s time to sing!

At the height of the pandemic, we commissioned composer Ayanna Woods to write us a piece that touches on some of the shared experiences of the past year. The text for close[r], now is an erasure poem created by Woods. The source material is an LA Times editorial from March 2020 detailing the reasons why theaters and the performing arts should “close, now.” Woods restructured and resampled the article to create a new text full of questioning and yearning. She highlights the changes we’ve had to make to connect. Through isolation and distance, we’ve been forced to “hone the dexterity of love” and to be creative with how we care for each other.

Woods closes the piece with an imperative for the world: “come back to life.” In Chanticleer, it’s our hope that the life we return to is more compassionate, more caring, and more creative than the one we left in 2020.

To celebrate that return, we move immediately to Claudio Monteverdi’s Lauda Jerusalem from his Vespers of 1610. The psalm chant, sung throughout by tenor Andrew Van Allsburg, is flanked by dueling choirs that bring the text to life. Monteverdi treats the delicate snow, the blowing wind, and the flowing water with hallmarks of his famous secular madrigals. Here, however, the sacred chant adds heft and majesty to these vivid musical depictions.

In the Christian religious calendar, a new day and new beginnings have long been associated with Jesus Christ’s birth. O Radiant Dawn is James MacMillan’s tribute to the O Antiphon for December 21st, “O Oriens” – often translated as “O Morning Star.” It’s a prayer to beckon the new day; it’s a prayer for light to shine in darkness.

Regina caeli, a text associated with Easter, is a Marian antiphon calling for joy and celebration at Christ’s rebirth. Alexander Agricola and Vicente Lusitano employ very different compositional styles for their settings of the text – the former showcasing the contrapuntal ingenuity of early Franco-Flemish polyphony, and the latter residing in the sublime and carefully constructed world of the late Renaissance – but both capture feelings of elation, excitement, and joy.

Carefully nestled between these two motets, Augusta Read Thomas’s The Rewaking creates a meditative space that extends the metaphor of the rebirth to the “rewaking” and recreation of a new day. “And so by / your love,” the poem reads, “the very sun / itself is revived.”

Ulysses Kay’s Music serves as a fitting tribute to the difficulties of the past year. The text, by Ralph Waldo Emerson, reminds us that beauty exists even where we least expect it. For, as the last line states, even “in the mud and scum of things / There alway, alway something sings!”

That joyful singing finds release in Elmúlt a tél (“Winter is gone”) by Lajos Bárdos. Along with Zoltán Kodály, Bárdos brought music pedagogy to new heights in Hungary in the 20th century. His many choral compositions display his complete mastery of the human voice, his fluency with formal compositional techniques, and his appreciation of Hungarian folk music.
Program Notes

Béla Bartók was at the forefront of that reemergence – that reawakening – of folk music in Hungary. Through his ethnomusicological work, his field recordings, and his many compositions, he helped to create a Hungarian musical identity both rooted in tradition and forward thinking in purpose and construction. *Négy régi magyar népdal* (“Four old Hungarian Folksongs”), written in 1910, is one of Bartók’s first forays into this genre. Bárdos’s *Dana-dana* is a setting of a celebratory folk tune from the Bačka region between Serbia and Hungary.

**PAUSE**

Gene Puerling’s arrangement of *On a clear day*, commissioned by Chanticleer in 2000, perfectly captures the clarity of a bright, sunny morning. His classic jazz harmonies and rock-solid voice leading lend the piece a feeling of certainty and assurance. The clear day represents a clear path forward – and a new understanding of what was left behind. That same bright confidence overflows in *Sunrise*, arranged by our music director, Tim Keeler. Originally written and performed by the New York City-based music collective MICHELLE, and here sung by tenor soloist Matthew Mazzola, the piece possesses an aura of cool self-confidence.

With a quick leap back 400 years, we end this set with William Byrd’s raucous and celebratory motet *Laudibus in sanctis*. Placing contemporary charts back to back with Renaissance polyphony is something we love to do. The same twelve notes have guided musicians for centuries, and the proximity of the old and the new lets the similarities of texture, tonality, and emotion shine through. *Laudibus in sanctis* closes this set with the perfect culmination of clarity and confidence.

Fans of Chanticleer know that our name comes from Geoffrey Chaucer’s clear singing rooster in *The Canterbury Tales*. And while a rooster’s crow is a splendid way to ring in a new day, we thought some subtler interpretations of birdsong would be more appropriate for our collective musical awakening. Augusta Read Thomas composed *The bird her punctual music brings* for Chanticleer in 2004 as part of a larger work, *Purple Syllables*, which contains various settings of Emily Dickinson poems about birds. This movement in particular captures the ingenuity and playfulness of birdsong.

*Birds of Paradise*, by Steven Sametz, takes inspiration from a much older choral work about birds, Clément Janequin’s *Le Chant des Oiseaux*. Bird sounds from this Renaissance chanson find their way directly into Sametz’s composition. Even the opening text, “Réveillez vous, coeurs endormis” (“Awake, sleepy hearts”) appears amongst the dream-like flutter of the modern composition. Commissioned by Chanticleer in 2019, *Birds of Paradise* explores Christina Rossetti’s poem, “Paradise: In a Symbol.” The singers of Chanticleer become the birds, or the symbols, themselves. Repetitive, wing-like motives flit from tree to tree as the birds call to one another on their ascent to “the paradise of God.”

Finally, we end our program with a journey to “a place where you can find joy and release.” Our music director emeritus, Joseph H. Jennings, created this masterful and classic arrangement of the bossa nova standard, *Journey to Recife*.

Our place of joy and release is on stage. It’s singing. It’s interacting with our audiences and sharing our music. We’re so thankful to be back, and we’re so thankful you’re here to share in our return. It’s a new day for us all. It’s time to stretch; it’s time to open the blinds; it’s time to wake up!
close[r], now – Ayanna Woods

the point of ease is a window.
dream—fathom—
hone the dexterity of love.
the mask/ a [path] through
come back/ come back to
life.

Lauda Jerusalem, from Vespro della Beata Vergine – Claudio Monteverdi

Lauda, Jerusalem, Dominum;
lauda Deum tuum, Sion.
Quoniam confortavit seras portarum tuarum;
benedixit filiis tuis in te.
Qui posuit fines tuos pacem,
et adipe frumenti satiat te.
Qui emittit eloquium suum terrae:
velociter currit sermo ejus.
Qui dat nivem sicut lanam;
nebulam sicut cinerem spargit.
Mittit crystallum suam sicut buccellas:
ante faciem frigoris ejus quis sustinebit?
Emittet verbum suum, et liquefaciet ea;
flabit spiritus ejus, et fluent aquæ.
Qui annuntiat verbum suum Jacob,
justitias et judicia sua Israel.
Non fecit taliter omni nationi,
et judicia sua non manifestavit eis.
Gloria Patri et Filio et Spiritui Sancto.
Sicut erat in principio et nunc et semper
et in sæcula sæculorum, Amen.

Praise the Lord, O Jerusalem:
praise thy God, O Zion.
For he hath made fast the bars of thy gates:
and hath blessed thy children within thee.
He maketh peace in thy borders:
and filleth thee with the flour of wheat.
He sendeth forth his commandment upon earth:
and his word runneth very swiftly.
He giveth snow like wool:
and scattereth the hoar-frost like ashes.
He casteth forth his ice like morsels:
who is able to abide his frost?
He sendeth out his word, and melteth them:
he bloweth with his wind, and the waters flow.
He sheweth his word unto Jacob:
his statutes and ordinances unto Israel.
He hath not dealt so with any nation:
neither have the heathen knowledge of his laws.
Glory be to the Father, to the Son, and to the Holy Spirit.
As it was in the beginning is now and forever,
world without end, Amen.

Psalm 147
CHANTICLEER AWAKENINGS SEPTEMBER 2021 PROGRAM 1

O Radiant Dawn, from The Strathclyde Motets – James MacMillan

O Radiant Dawn!
Splendour of eternal Light,
Sun of Justice:
Come, shine on those who dwell in darkness and the shadow of death
Isaiah had prophesied:
“The people who walked in darkness have seen a great light;
Upon those who dwelt in the land of gloom a light has shone.”
Amen.

Antiphon for December 21

Regina caeli – Vicente Lusitano

Regina caeli laetare, alleluia!
Quia quem meruisti portare, alleluia!
Resurrexit sicut dixit, alleluia!
Ora pro nobis Deum, alleluia!
Queen of heaven, rejoice, alleluia!
The Son you merited to bear, alleluia!
Has risen as he said, alleluia!
Pray to God for us, alleluia!

The Rewaking – Augusta Read Thomas

Sooner or later
we must come to the end
of striving
to re-establish
the image the image of
the rose
but not yet
you say extending the
time indefinitely
by
your love until a whole
spring
rekindle
the violet to the very
lady’s-slipper
and so by
your love the very sun
itself is revived

Text by William Carlos Williams
**Regina coeli – Alexander Agricola**

Regina coeli laetare, alleluia!  
Queen of heaven, rejoice, alleluia!  
Quia quem meruisti portare, alleluia!  
The Son you merited to bear, alleluia!  
Resurrexit sicut dixit, alleluia!  
Has risen as he said, alleluia!  
Ora pro nobis Deum, alleluia!  
Pray to God for us, alleluia!

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**Music, from **Triumvirate** – Ulysses Kay**

Let me go where’er I will,  
I hear a sky-born music still:  
It sounds from all things old,  
It sounds from all things young;  
From all that’s fair, from all that’s foul,  
Peals out a cheerful song.

It is not only in the rose,  
It is not only in the bird,  
Not only where the rainbow glows,  
Nor in the song of woman heard,  
But in the darkest, meanest things  
There alway, alway something sings.

‘Tis not in the high stars alone,  
Nor in the cup of budding flowers,  
Nor in the redbreast’s mellow tone,  
Nor in the bow that smiles in showers,  
But in the mud and scum of things  
There alway, alway something sings!

Text by Ralph Waldo Emerson

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**Elmúlt a tél – Lajos Bárdos**

Elmúlt már a vad tél,  
The wild winter is over,  
ayahó, tilalaj,  
hey, from frozen earth  
kivirul a táj,  
the landscape is blossoming  
párát hajtó szellő,  
the wind drives away the mist,  
könnyen szállj!  
come away!  
Szívós gally a zöldjét  
A tough twig already  
teregeti már,  
spreads its green,  
Nyíló bimbó kelyhét  
already opens its  
fezesgeeti már,  
flowering bud,  
fehőn percgő napfény, szállj!  
sunlight swirls in a cloud, come away!
Harmat rengő gyöngye, The dew quivers like a pearl,
a fű idevár; the grass waits,
bomló tánc a szívben, a dance loosens in the heart,
dalol a madár, the bird sings,
fehlőn pergő napfény, the sun shines through the clouds,
gyere már come, return, o blessed sunlight,
álldott napfényünk, szállj! Come away!

Text by Weöres Sándor

Négy Regi Magyar Népdal (Four Old Hungarian Folksongs) – Béla Bartók

I. Rég megmondtam, bús gerlice
I've long told you, sad turtledove,
Ne rakj fészket útszéjire! Do not make a nest by the side of the road!
Mer az úton sokan járnak, For many pass along that road,
A fészkdől kihajdásznak. And will drive you from your nest.

Rakjál fészket a sűrűbe, Make your nest in the depths of the wood,
Bánnatfának tetejébe; Atop the tree of sorrow;
Aki kérdi: ezt ki rakta? When asked, who made this?
Mondjátok: egy árva rakta, Reply, 'twas an orphan,
Kinek sem apja, sem anyja, Who has neither a father nor a mother,
Sem egy igaz atyafia. Nor even a true friend.

II. Jaj istenem, kire várok:
Oh my Lord, who am I waiting for:
Megyek Budapestre, I'm off to Budapest,
Ott sétálok a lányokkal To take a stroll with the girls
Minden szombat este. Every Saturday night.

Kipirosítom az arcom, I'll rouge my cheeks
Magam nagyra tartom; And think highly of myself
Úgy szeretnek meg engem a lányok That's how the girls will fall for me
Ott a Dunaparton. On the banks of the Danube.

III. Ángyomaszszony kertje, bertje,
My sister-in-law's garden,
Nem tuom mi van belévetve: I've no idea what it's growing
Szederje, bederje, Blackberries, very-berries,
Kapcsom donom donom deszka, Lollyberries, -erries, -erries, planksies,
kántormenta fodomenta, Singing-mint and spearmint,
Jaj de furcsa nóta, ugyan cifra nóta! Hey what a weird ditty, a well-twisted ditty!

Csűröm alatt öt rozsasztag, In my barn I've five sheaves of oat,
A kertembe hat rozsasztag, In my garden six sheaves of oat,
Szederje, bederje, Blackberries, very-berries,
Kapcsom donom donom deszka,
kántormenta fodormenta,
Jaj de furcsa nóta, ugyan cifra nóta!

IV. Béreslegény, jól megrakd a szekeret,
Sarjútüske böködje a tenyered!
Mennél jobban böködi a tenyered,
Annál jobban rakd meg a szekeredet!

Translation by Nicholas Bodoczky and Anna Süto

Dana-dana – Bárdos

Hej, igazítsad jól alábod,
Tiz farsangja, hogy már járod,
Haj dana-dana-dana, dana-dana danajdom!

Hej, ez a kislány atyám fíjja,
Szeretijaz apám fíjja,
Haj dana-dana-dana, dana-dana danajdom!

Hej, a szivemnek nagy a búja,
Telegy rózsám orvoslója,
Haj dana-dana-dana, dana-dana danajdom!

Hej, ne okoskodj, ne halogass,
Házasodjál, ne válogass,
Haj dana-dana-dana, dana-dana danajdom!

Hej, ne tekintsd, hogy rongyos vagyok,
Kilenc gyermek apja vagyok,
Haj dana-dana-dana, dana-dana danajdom!

Hej, nem aludtam czak egy szikrát,
Eltáncoltam az éjszakát,
Ha j dana-dana-dana, dana-dana danajdom!
On a Clear Day – Burton Lane, arr. Gene Puerling

On a clear day,
Rise and look around you,
and you’ll see who you are –
On a clear day,
how it will astound you,
that the glow of your being outshines every star –

You feel part of ev’ry mountain, sea and shore,
You can hear from far and near,
a world you’ve never heard before,
And on a clear day,
On that clear day,
You can see forever and ever more.

Text by Alan Jay Lerner

SUNRISE – MICHELLE, arr. Tim Keeler

Couldn’t ever be my sunrise, sunrise,
You’re just a setting sun, I’d pray and you would pass me by,
You’re only looking for a good time, a body you could kiss on,
Turn to you and you’ve moved on.

Well there’s something about the way you passed me by
I couldn’t keep up and now I’m stuck.
And I never forget how carefully you counted it:
Seven twenty-five licks to the center of a tootsie pop,
All the times you laughed it made my heart stop
Get the key, unlocked, no pace, no clock,
Who’s there? Knock, knock.

The earth still turns and I believe one day I’ll fall into your gravity.
I just took too long to see beyond this predetermined read.
Empty hallways, calendars months behind,
Beds too warm to leave
But I know like the sun I’ve gotta rise eventually.

Couldn’t ever be my sunrise...

It’s sour this time
Many times I rode, many times I'd spin and went so far for you,
It's familiar and mild,  
You stretch me out, I still can't reach  
Don't wanna need your company.  
Don't you know that the earth still turns and I believe one day I'll fall into your gravity.  
I just took too long to see beyond this predetermined read.  
Empty hallways, calendars months behind,  
Beds too warm to leave  
But I know like the sun I've gotta rise eventually.

_Couldn't ever be my sunrise_...

**Laudibus in sanctis** – William Byrd

Laudibus in sanctis Dominum celebrate supremum:  
firmamenta sonent inclita facta Dei.  
Inclita facta Dei cantate, sacraque potentis voce potestatem sæpe sonate manus.  

Magnificum Domini cantet tuba martia nomen:  
pieria Domino concelebrate lira,  
Laude Dei resonant resonantia tympana summi:  
alta sacri resonent organa laude Dei.  

Hunc arguta canant tenui psalteria corda,  
hunc agili laudet læta chorea pede.  
Concava divinas effundant cymbala laudes,  
cimbala dulcisona laude repleta Dei.  

Omne quod æthereis in mundo vescitur auris  
Halleluya canat tempus in omne Deo.  

Praise the Lord most high with holy praise:  
let the firmament echo God's glorious deeds.  
Sing his glorious deeds, and with loud voice proclaim the power of his mighty hand.  

Let the martial trumpet sound the Lord's great name:  
celebrate the Lord with the Pierian lyre.  
Let timbrels resound to the praise of the highest God,  
let lofty organs sound the praise of the holy God.  

Let clear harps sing of him with subtle strings,  
let agile feet praise him in joyful dance.  
Let hollow cymbals pour forth divine praises,  
sweet-sounding cymbals full of the praise of God.  

Let everything on earth fed by the air of heaven sing Alleluia to God, now and forever more.

Based on Psalm 150

**The Bird her punctual music brings,** from _Purple Syllables_ – Augusta Read Thomas

The Bird her punctual music brings  
And lays it in its place –  
Its place is in the Human Heart  
And in the Heavenly Grace –  
What respite from her thrilling toil  
Did Beauty ever take –  
But Work might be electric Rest  
To those that Magic make –  

Text by Emily Dickinson
Le Chant des Oiseaux – Clément Janequin

Réveillez vous, coeurs endormis,
Le dieu d’amour vous sonne.

Awake, sleepy hearts
the God of Love calls you.

A ce premier jour de mai
Oiseaux feront merveilles
Pour vous mettre hors d’emay.
Détoquez vos oreilles.
Et farirariron frerely joli.
Vous serez tous en joie mis
Car la saison est bonne.

On this first day of May,
the birds will make you marvel,
To lift yourself from dismay
Unclog your ears,
And farirariron ferely prettily.
You will be moved to joy
For the season is fair.

Vous orrez à mon avis
Une douce musique,
Que fera le roy mauvis
Le merle aussi
L’estournel sera parmi,
D’une voix authentique:
Chou Chou Chouti
Que dis-tu?
Le petit sansonnet de Paris,
Le petit mignon, Sainte tête Dieu!
Guillemette, Colinette,
il est temps d’aller boire!
Qu’est là-bas, passe villain
Sage, courtois, et bien appris.
Au sermon, ma maîtress,
as, madame,
à la messe Sainte Coquette qui caquette.
à Saint Trotin voir Saint Robin,
montrer le tétin, le doux musequin!
Rire et gaudir c’est mon devis,
Chacun s’y abandonne.

You will hear, at my behest,
A sweet music,
That the royal thrush
And also the blackbird will sing
Together with the starling
In a genuine voice:
Chou chou chouti
What are you saying?
The little starling of Paris,
The little darling, holy head of God!
Guillemette and Colinette,
it’s time to go drinking!
Who is there, knave?
Wise, courteous, and well-formed.
To the sermon, my lady,
Get up, madam,
To the Mass for St. Clucky, who gossips.
To St. Trotin to see St. Robin
Show off your chest, sweet musician!
To laugh and rejoice is my device,
Let everyone give themselves up to them.

Nightingale of the pretty woods,
Whose voice resounds,
To free yourself from boredom
Your throat jabbers away.

Frian frian tr tar tar tu
Veley ticun tu tu
Qui lara ferely fy fy
Coqui teo siti oty ty tr
Turri huit huit teo tar
Qui qui qui qui qui qui qui

awakenings
Fuyez regrets, pleurs et souci,  
Car la saison l’ordonne,  
You flee, regrets, tears and worries,  
For the season commands it.

Arrière maître cocu,  
Sortez de nos chapitre,  
Chacun vous est mal tenu  
Car vous n’êtes qu’un traître  
Turn around, master cuckoo,  
Get out of our company,  
Each of us gives you to the owl,  
For you are nothing but a traitor.

Coucou coucou  
Par trahison en chacun nid  
Pondez sans qu’on vous sonne.  
Cuckoo, cuckoo  
Treacherously in others’ nests,  
You lay without being called.  
Awake, sleepy hearts,  
The god of love is calling you.

**Birds of Paradise** – Steven Sametz

Golden-winged, silver-winged,  
Winged with flashing flame,  
Such a flight of birds I saw,  
Birds without a name:  
Singing songs in their own tongue  
(Song of songs) they came.

One to another calling,  
Each answering each,  
One to another calling  
In their proper speech:  
High above my head they wheeled,  
Far out of reach.

On wings of flame they went and came  
With a cadenced clang,  
Their silver wings tinkled,  
Their golden wings rang,  
The wind it whistled through their wings  
Where in Heaven they sang.

**Réveillez vous coeurs endormis, [Awake, sleepy hearts.]**  
**Le dieu d’amour vous sonne. [The god of love calls you.]**

They flashed and they darted  
Awhile before mine eyes,  
Mounting, mounting, mounting still  
In haste to scale the skies –  
Birds without a nest on earth,  
Birds of Paradise.
Where the moon riseth not,
Nor sun seeks the west,
There to sing their glory
Which they sing at rest,
There to sing their love-song
When they sing their best:

Not in any garden
That mortal foot hath trod,
Not in any flow’ring tree
That springs from earthly sod,
But in the garden where they dwell,
The Paradise of God.

Text by Christina Georgina Rossetti (1830–1894), “Paradise: In a Symbol”

**Journey to Recife** – Richard Evans, arr. Joseph H. Jennings

Take a train, take a plane
And journey to a place
Where you can find joy and release.
Take a holiday, come and stay,
You could be here today,
And I know you would never want
to go back to where you came from.

On the day you arrive
You’ll feel the magic fill your soul
And you’ll have no regrets.
You will have all you need,
It will be something wonderful,
You better wake up and start that journey to me.
The GRAMMY® Award-winning vocal ensemble Chanticleer has been hailed as “the world’s reigning male chorus” by The New Yorker, and is known around the world as “an orchestra of voices” for its wide-ranging repertoire and dazzling virtuosity. Founded in San Francisco in 1978 by singer and musicologist Louis Botto, Chanticleer quickly took its place as one of the most prolific recording and touring ensembles in the world, selling over one million recordings and performing thousands of live concerts to audiences around the world.

Chanticleer’s repertoire is rooted in the renaissance and has continued to expand to include a wide range of classical, gospel, jazz, popular music, and a deep commitment to the commissioning of new compositions and arrangements. The ensemble has committed much of its vast recording catalogue to these commissions, garnering GRAMMY® Awards for its recording of Sir John Tavener’s “Lamentations & Praises”; and the ambitious collection of commissioned works entitled “Colors of Love”. Chanticleer is the recipient of the Dale Warland/Chorus America Commissioning Award and the ASCAP/Chorus America Award for Adventurous Programming, and its Music Director Emeritus Joseph H. Jennings received the Brazeal Wayne Dennard Award for his contribution to the African-American choral tradition during his tenure with Chanticleer.

Named for the “clear-singing” rooster in Geoffrey Chaucer’s Canterbury Tales, Chanticleer continues to maintain ambitious programming in its hometown of San Francisco, including a large education and outreach program that recently reached over 8,000 people, and an annual concert series that includes its legendary holiday tradition “A Chanticleer Christmas”.

Chanticleer is a non-profit organization, governed by a volunteer Board of Trustees, administered by a professional staff with a full-time professional ensemble. In addition to the many individual contributors to Chanticleer, the Board of Trustees thanks the following Foundations, Corporations and Government Agencies for their exceptional support:

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www.chanticleer.org
ANDY BERRY, bass, believes that vocal music is vital because it testifies to the power of collaboration, the importance of the present moment, and the beauty of our shared humanity. He has performed as a soloist with the Santa Fe Opera, the Pittsburgh Opera, the Vietnam National Ballet and Opera Orchestra, and Singapore’s Metropolitan Festival Orchestra. His favorite past roles include the title character in Massenet’s Don Quichotte, Isacio in the second U.S. performance of Handel’s Riccardo Primo, and Kobun Otogawa (cover) in the GRAMMY-winning world premiere of Mason Bates’ The (R)evolution of Steve Jobs. Andy earned his M.M. in voice/opera from the Yale School of Music and a B.S. in psychology/neuroscience cum laude from Yale College. In 2016, he won second place in the Metropolitan Opera National Council’s Northeast Regional Final. As an undergraduate, Andy directed the Yale Whiffenpoofs and served as an assistant conductor to the Yale Glee Club. He was born and raised in Cabin John, MD, just outside of Washington, D.C., and he now celebrates his (half) Japanese heritage living in Japantown, San Francisco. Andy is proud to return to Chanticleer for his fourth season. Andy Berry occupies The Eric Alatorre Chair given by Peggy Skornia.

ZACHARY BURGESS, bass-baritone, is a native of Washington D.C. Recently he received First Prize in the Vocal Arts DC Art Song Discovery Competition, and as a result was invited to present solo recitals at the Phillips Collection and Kennedy Center for the Performing Arts. Additionally, Mr. Burgess was invited to be featured in Brahms’ Ein Deutsches Requiem by the Alexandria Choral Society. Previous engagements include three appearances with D.C. Public Opera, where he portrayed Guglielmo from Mozart’s Così fan tutte; Masetto from Mozart’s Don Giovanni; and was featured in recital at the Embassy of Austria featuring the works of Franz Schubert. He has performed as bass soloist in Haydn’s The Creation with the Alexandria Choral Society; J.S. Bach’s Magnificat in D-major with the Boston Conservatory Chorale; Handel’s Messiah with the Genesee Valley Orchestra and Chorus; Schumann’s Szenen aus Goethes Faust with the Eastman Rochester Chorale; Beethoven’s Missa Solemnis with the Eastman Rochester Chorus; J.S. Bach’s St. Matthew Passion with the Eastman Chorale. While at Eastman School of Music he performed the roles of Frank Maurrant in Street Scene, Zoroastro in Orlando, Collatinus in The Rape of Lucretia and Keçal in The Bartered Bride. He has also performed Sarastro in Die Zauberflöte at Opera del West and the title role in The Mikado and Crébillon in La Rondine at The Boston Conservatory. Mr. Burgess is an alumnus of the CoOPERAtive Program, SongFest, Green Mountain Opera, as well as the Crescendo Summer Institute where his portrayal of Leporello in Mozart’s Don Giovanni was recorded and broadcast on regional Hungarian TV. Zachary holds his Bachelor of Music from the Boston Conservatory and his Master of Music from the Eastman School of Music. This is his fifth season with Chanticleer.

BRIAN HINMAN has been a part of Chanticleer for nearly sixteen years as both Tenor and Road Manager. In addition to performing on eight studio and twelve live recordings since joining in 2006, Brian has been involved in the production end of Chanticleer Records. He has recorded, edited, and/or mixed a number of Chanticleer’s live recordings and most notably was Co-Producer on Chanticleer’s pop/jazz album Someone New with Leslie Ann Jones and former Chanticleer member Jace Wittig. Brian is also thrilled to have written several pop, gospel, and jazz arrangements for the group in recent years, and he enjoys spending his rare non-Chanticleer hours working as a mixing engineer for other recording artists in the Bay Area. No stranger to committees and conference rooms, Brian has also served as Vice-President of the Board of Governors for the San Francisco Chapter of the Recording Academy, the organization that presents the GRAMMY Awards, and served as the Chair of their Advocacy Committee. Before joining Chanticleer, Brian built a background in theater, studied Vocal Performance at the University of Tennessee and studied jazz and acting in New York City. www.brianhinman.com

MATTHEW KNICKMAN, baritone, is proud to be in his eleventh season with Chanticleer. Born in Korea, he started singing as a boy soprano at St. Stephen’s Cathedral Choir of Men and Boys in Harrisburg, Pennsylvania. He holds degrees in vocal performance and pedagogy from Westminster Choir College. As a member of the critically acclaimed Westminster Choir and Westminster Kantorei, he performed with the New York Philharmonic, Dresden Philharmonic, and New Jersey Symphony, and was led by celebrated conductors, including Alan Gilbert, Lorin Maazel, Kurt Masur, Harry Bicket, Charles Dutoit, Rafael Frühbeck de Burgos, Richard Hickox, Neeme Järvi, Bernard Labadie, Nicholas McGegan, Julius Rudel, Bruno Weil, Stefan Parkman, Joseph Flummerfelt, and Andrew Megill. He has also performed with Les Violons du Roy et La Chapelle de Québec, Early Music New York, Choir of Trinity Wall Street, Saint Thomas Choir of Men and Boys, The Clarion Choir, Opera Company of Philadelphia, Opera Theatre of Weston, and Spoleto Festival U.S.A. He has been a soloist in numerous oratorios and Bach cantatas, including the St. John and St. Matthew Passions with early music organizations such as Fuma Sacra, Philadelphia Bach Festival, and Carmel Bach Festival. He has also been a Finalist in the Sixth Biennial Bach Vocal Competition for American Singers. In the Bay Area he has performed as a soloist with Santa Clara Chorale, San Jose Chamber Orchestra, and Symphony Silicon Valley. Matthew also serves on the board of Sing Aphasia, whose mission includes helping people with aphasia and their families build confidence, make connections, and find their voice through song. When not singing, Matthew enjoys strawberry ice cream, is an exercise and nutritional science enthusiast, and revels in eating comfort foods around the world. Buen Camino!
MATTHEW MAZZOLA, tenor, is thrilled to be a part of Chanticleer for his fifth season. Matthew received his Bachelor in Music Education from the University of Houston. During his undergraduate tenure, he sang with the Moores School of Music’s Concert Choir under the direction of Betsy Cook Weber. He participated with the select group that won first prize ex aequo at the 2013 Marktoberdorf International Chamber Choir Competition, and received three gold medals at the 2015 Grand Prix of Nations competition in Magdeburg, Germany. After finishing his degree, Matthew taught elementary music, and sang professionally with Cantare Houston, Houston Bach Society and Houston Chamber Choir. In his free time, Matthew is an avid gamer, foodie and sports fan.

CORDER MITCHELL, countertenor, is a native of Detroit, MI. He graduated from Morgan State University with a B.A. in music and a B.S. in mathematics and holds an M.M. in voice from the University of Cincinnati’s College Conservatory of Music. As Minnesota Opera’s first resident artist countertenor he performed the role of Cherubino in Mozart’s Le nozze di Figaro and covered Nicklausse in Offenbach’s Les Contes d’Hoffman. With Urban Opera he performed the role of 1st Witch in Purcell’s Dido and Aneas. He has been featured in solo performances of J.S Bach’s Cantata #147 Herz und Mund und Tat und Leben with the Dayton Philharmonic, R. Nathaniels Dett’s The Ordering of Moses and Adolphus Hailstork’s Done Made My Vow with the Baltimore Symphony Orchestra, Rachmaninov’s Vespers in St. Petersburg Russia, and Wynton Marsalis’s All Rise with the Lincoln Center Jazz Ensemble. Cortez has received awards from the National Opera Association, The Washington International competition and the Houston Grand Opera Eleanor McCollum competition. Mr. Mitchell is in his fifteenth season with Chanticleer.

GERROD PAGENKOPF, countertenor and assistant music director, returns for a seventh season with Chanticleer. A native of Northeast Wisconsin, Gerrod received his Bachelors of music education from the University of Wisconsin-Madison and also holds a Masters degree in vocal performance from the University of Houston where he was a graduate fellow under Katherine Ciesinski. A specialist in early music, Gerrod has performed with many early music ensembles throughout Boston and Houston including Ars Lyrica Houston, the Handel and Haydn Society, Blue Heron Renaissance Choir, Exsultemus, and the prestigious Church of the Advent in Boston’s Beacon Hill. In his spare time, Gerrod enjoys exploring the San Francisco Bay Area, seeking out over Handel operas, and discovering local coffee shops while on tour. Gerrod holds The Ning G. Mercer Chair for the Preservation of the Chanticleer Legacy.

KORY REID, countertenor, is excited to begin his tenth season with Chanticleer. Mr. Reid studied Music Education at Pepperdine University and completed a Master’s Degree in Choral Conducting from the University of Southern California. Kory is a sought-after countertenor soloist who has sung for Los Angeles Zimriyyah Chorale, Los Robles Master Chorale, Catgut Trio, USC Chamber Singers, Pepperdine University Concert Choir and Collegium Musicum, and for many diverse choral recitals and church music programs across the country. Barbershop music is a salient component of his personality; he earned a barbershop choir gold medal with the Westminster Chorus in the 2010 International Barbershop Chorus Contest, and can often be found singing tags on street corners. Mr. Reid teaches private voice and stays active as a music educator, clinician, and ensemble coach for all types of vocal ensembles.

BRADLEY SHARPE, countertenor, is delighted to be joining Chanticleer for his first season, driven by his deep passion for eclectic musical genres, collaborative projects and travel. As a native of Southern California, he is proud to be employed in his home state. Mr. Sharpe earned an M.M. in Oratorio, Chamber Music and Art Song from the Yale Institute of Sacred Music and a B.M. in vocal performance from the California State University, Fullerton School of Music. Several of his most memorable musical experiences took place while he sang internationally with Yale’s Schola Cantorum and Voxet, including performances at the Gewandhaus in Leipzig, across India and along the Camino de Santiago. Mr. Sharpe also enjoys working as a church musician, most recently being employed at St. Thomas the Apostle, Hollywood. In his free time, Bradley enjoys taking food and wine adventures, camping and spending time with loved ones.

LOGAN S. SHIELDS, countertenor, is elated to begin his sixth season with Chanticleer. A peculiarly proud Michigander, Mr. Shields has studied vocal performance at Western Michigan University and Grand Valley State University. While living in Grand Rapids, he performed with St. Mark’s Episcopal, Schola Choir of the Diocese, and OperaGR. Most recently, he worked with an array of singers from many of America’s top choirs in the professional ensemble Audivi, based in Ann Arbor, under the direction of Noah Horn. Outside of the classical realm he has been featured in DownBeat Magazine’s Student Music Awards, winning “Best Blues/Pop/Rock Group of 2014” for his contributions on the Aaron Garcia Band’s album, Glass Girl. Other passions include craft beer, absurdism, freestyle rap, pugs, and spending time with his partner, Gabrielle.
ANDREW VAN ALLSBURG, tenor, is thrilled to begin his sixth season with Chanticleer. Originally from Holland, Michigan, Andrew received his Bachelors of Music Education from Western Michigan University in Kalamazoo, MI. During his undergraduate tenure, Andrew performed with the University Chorale directed by Dr. James Bass, and recorded and released an album of Monteverdi’s Vespers of 1610 with the Miami-based professional choir Seraphic Fire directed by Patrick Dupré Quigley. In addition, Andrew conducted the choir of the early music ensemble Collegium Musicum, and won a Downbeat Award with the vocal jazz ensemble, Gold Company, under the direction of the late Dr. Steve Zegree. A versatile performer, Andrew has performed globally for various cruise lines, production companies, contemporary a cappella groups, musicals, and has made TV appearances on the Oprah Winfrey Show and Last Week Tonight with John Oliver. While living in New York City, Andrew sang with Schola Dominicana at the Church of Saint Catherine of Siena directed by James Wetzel, and was a featured singer in the Radio City Christmas Spectacular featuring the Rockettes, under the musical direction of Kevin Stites. Andrew enjoys traveling, spending time with friends and family, and can throw a mean Frisbee.

ADAM WARD, countertenor, is originally from Tecumseh, Oklahoma. At an early age Adam became fascinated with the voice of Patsy Cline. As a child he made a number of television appearances singing Cline’s songs. Mr. Ward began singing countertenor while studying French horn performance at Yale University. There he was also a founding member of the Yale Schola Cantorum under the direction of Simon Carrington. He has since performed as soloist with the International Contemporary Ensemble and was a member of the Choir of St. Mary the Virgin at the famed “Smoky Mary’s” in midtown Manhattan. As a horn player, Adam was a member of the Verbier Festival Orchestra, winner of the concerto competitions at Yale and Stony Brook Universities, and was a top prizewinner at the Coleman, Fischoff and Yellow Springs national chamber music competitions. As a composer his works have been heard around the world for nearly two decades. He was recently composer-in-residence for the New York City based Choral Chameleon directed by Vince Peterson and the Sacramento based Vox Musica directed by Daniel Paulson. He is also an avid singer-songwriter. Adam holds a B.M. from Manhattan School of Music, M.M. from Yale School of Music and additional years of study at the Hartt School, Royal College of Music (London) and Stony Brook University. Adam is overjoyed to be in his sixteenth season with Chanticleer.
TIM KEELER, Music Director, sang as a countertenor in Chanticleer in the 2017-18 season. In Chanticleer’s history he will be the fourth of its six Music Directors to have been a member of the ensemble. Prior to moving to San Francisco, Tim forged a career as an active conductor, singer, and educator. He performed with New York Polyphony, The Clarion Choir, and the Choir of Trinity Wall Street. He also performed frequently as a soloist, appearing regularly in the Bach Vespers series at Holy Trinity Lutheran Church in New York City, as well as with TENET, New York’s preeminent early music ensemble. An avid proponent of new and challenging repertoire, Tim remains a core member of Ekmeles, a vocal ensemble based in New York City and dedicated to contemporary, avant-garde, and infrequently-performed vocal repertoire.

While transitioning to his role as music director of Chanticleer, Tim is in the midst of completing his DMA in Choral Conducting at the University of Maryland where he studies with Dr. Edward Maclary. As an educator, Tim directed the Men’s Chorus at the University of Maryland, served as director of choirs at the Special Music School High School in Manhattan, and worked closely with the Young People's Chorus of New York City as a vocal coach and satellite school conductor. He was also the choral conductor for Juilliard's new Summer Performing Arts program - a two-week intensive summer course in Geneva, Switzerland.

Tim holds a BA in Music from Princeton University with certificates in Vocal Performance and Computer Science, an MPhil in Music and Science from Cambridge University, and an MM in Choral Conducting from the University of Michigan. While studying with Dr. Jerry Blackstone at the University of Michigan, Tim served as assistant conductor of the Grammy award-winning UMS Choral Union, preparing the choir for performances with Leonard Slatkin and the Detroit Symphony Orchestra. His dissertation at Cambridge explored statistical methods used in natural language processing and unsupervised machine learning as applied to musical phrase detection and segmentation.

PHILIP WILDER, President and General Director, returns to Chanticleer with a career spanning 30 years as an artistic programmer, educator, fundraiser, musician, promoter, and recording and film producer. A graduate of the Interlochen Arts Academy, the Eastman School of Music and the DeVos Institute for Arts Management, Mr. Wilder began his professional career as a countertenor in Chanticleer in 1990. He also served as Chanticleer’s Assistant Music Director and Founding Director of Education.

After leaving Chanticleer in 2003, Wilder served as Associate Director of the capital campaign for the Harman Center for the Arts in Washington, D.C., and was awarded a fellowship at the John F. Kennedy Center for the Performing Arts’ DeVos Institute for Arts Management. In 2005, Wilder joined 21C Media Group, the New York-based independent public relations, marketing, and consulting firm specializing in classical music and the performing arts.

During his tenure at 21C Media Group, Mr. Wilder developed an impressive roster of clients, including Grammy Award-winners Yefim Bronfman, Susan Graham, and Joyce DiDonato; Pulitzer Prize-winning composer Steven Stucky; and MacArthur "genius" grant recipient Jeremy Denk. He also advised organizations, including the Dallas Opera, the Grand Teton Music Festival and Google’s YouTube Symphony Orchestra. In 2009, founder Albert Imperato named Wilder vice president of 21C Media Group.

Mr. Wilder recently served as executive director of the New Century Chamber Orchestra (NCCO), leading the organization’s strategic planning and day-to-day business. Wilder also worked closely with NCCO’s music directors Nadja Salerno-Sonnenberg and Daniel Hope to guide the orchestra’s ambitious artistic programming, including its acclaimed Featured Composer Program, which commissioned major string orchestra works from some of today’s most prominent composers, including Derek Bermel, William Bolcom, Philip Glass, and Jennifer Higdon.

Wilder is a passionate advocate for classical music and music education, and has teamed up with documentary filmmaker Owsley Brown III on film projects that share stories of the profound impact of music on people and their communities. He served as series producer of the PBS web series Music Makes a City Now, and music consultant for the documentary film Serenade for Haiti, which received its world premiere at HBO's Doc NYC Festival in November of 2016.
Chanticleer extends its deepest gratitude to the following individuals for their generous support. The gifts listed below were received between May 13, 2020 and August 13, 2021. We cannot thank you enough for sustaining us while we could not sing for you, and we are deeply grateful that you are here with us today.

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Norman Young
Anonymous
Anonymous in honor of Nancy Montgomery

Sustainer ($100 - $249)
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Ernest Ahl
Barbara Ahlquist
Lisa Ahorner
Gail Allison
Molly and Alexander Ashford
Helen and Jose Barrios
Brian Bauman
Wayne and Dodie Bauman
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Elizabeth and William Benjes
Mercedes Bent
Sally Berry
Grant Best
Nanette Bishopric
Elizabeth and Borden Bloom
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Linda Bogardus
John Bowers and Linda Stevens
Judith and Lance Boyd
Cara Brown
Peggy Bruggman
Amy Bryan
Susan C. Bryan
Sharon Budd
John Buhite and Elizabeth Myers-Buhite
Alison Campbell
Melody and Tom Carrato
James Carrington
Robert and Kay Cheatham
Sandra Chen
Natalie Churchill
Courtney Coile and Henry Roman
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Heather Collins
Karen Commons
Dr. Michael Condie
James Conmy
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James Coughlin and Joan Libman
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Sally Katter
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Michael Kowalok
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Michael Young
Andee Zetterbaum
Stephen Zilles
Anonymous
Anonymous in honor of Christine Bullin
Louis A. Botto Society

When Chanticleer founder, Louis Botto, passed away he left behind a powerful legacy. His work in the choral arts inspired singers of all levels and amassed a multitude of lifelong fans. This legacy continues to touch the lives of people around the world. Chanticleer extends our deep gratitude to the many generous individual donors who have helped secure Chanticleer’s future by including us in their estate plans.

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In honor of the Louis A. Botto Society members who are no longer with us:

For more information on how you can support Chanticleer, please contact
Murrey E. Nelson, Director of Development at 415-230-2511 or mnelson@chanticleer.org.

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Welcome to Our 44th Bay Area Season!

**A Chanticleer Christmas**

From the candlelit chant procession to the triumphant gospel conclusion, A Chanticleer Christmas cleaves to our founder Louis Botto’s original vision to offer joy and transcendence through beautifully sung music of all centuries from classical to carols. The joy of our Christmas season comes from sharing with you the same feeling about this precious moment in the year.

December 12 Oakland, CA Cathedral of Christ the Light, 5PM
December 13 Berkeley, CA First Congregational Church, 7:30PM
December 17 Petaluma, CA St. Vincent Church, 5PM
December 17 Petaluma, CA St. Vincent Church, 7:30PM
December 18 San Francisco, CA St. Ignatius Church, 8PM
December 19 San Francisco, CA St. Ignatius Church, 8PM
December 21 Sacramento, CA Cathedral of the Blessed Sacrament, 8PM
December 22 Santa Clara, CA Mission Santa Clara, 4PM
December 22 Santa Clara, CA Mission Santa Clara, 6:30PM
December 23 Carmel, CA Carmel Mission, 6PM
December 23 Carmel, CA Carmel Mission, 8:30PM

**Rumors**

Fact and fiction are closer than we think. Truths for some are lies to another. The consequences of such misinterpretation range from comical to dire. Shakespeare’s characters, for instance, often find themselves in amusing situations due to a simple misunderstanding. On the other hand, entire countries have been led to war based on little more than hearsay. Join Chanticleer for an evening of intrigue and mystery as we try to separate fact from fiction. Repertoire includes works by Josquin, Thomas Tallis, Ralph Vaughan Williams, George Walker, and new arrangements of music by Fleetwood Mac.

March 26 San Francisco San Francisco Conservatory of Music, 7:30pm
March 27 Sacramento St. John’s Lutheran Church, 5pm
March 29 Santa Clara Mission Santa Clara, 7:30pm

“No mean reward”: Chanticleer and the Golden Fleece

On January 10th, 1430, Duke Philip the Good of Burgundy founded the chivalric confraternity known as the Order of the Golden Fleece. Dedicated to “the exaltation of the faith and the Holy Church,” “the honor of St. Andrew,” and “the practice of virtues and good habits,” the Order and its members supported the creation of some of Europe’s most exquisite polyphony in the late 1400s. Repertoire includes music by Guillaume Du Fay, Johannes Ockeghem, Antoine Busnois, and Cristóbal Morales.

June 4 Santa Clara Mission Santa Clara, 7:30pm
June 5 Sacramento St. John’s Lutheran Church, 5pm
June 10 Berkeley St. Mary Magdalen Church, 8pm
June 11 San Francisco Mission Dolores Basilica, 7:30pm
June 12 Belvedere St. Stephen’s Episcopal Church, 5pm

Visit chanticleer.org for ticket information